

Madiba 46664

by

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Doctor of Musical Arts

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ABSTRACT

Nelson Rolihlahla Mandela was born July 18, 1918 into the Madiba clan in Mvezo, Transkei, South Africa. Mandela was a lawyer by trade and a freedom fighter who envisioned freedom and equality for all South Africans regardless of race. In 1965, Mandela was imprisoned at Robben Island for twenty-seven years for treason and terrorist activities against the South African apartheid regime: he was assigned prison numbers 46664. In 1992, Mandela was released from prison and two years later not only became the first democratically elected president of South Africa, but also its first black president.

“Madiba 46664” is an eight-minute chamber work scored for flute, oboe, clarinet in B-flat, and bassoon; vibraphone, and two percussionists; piano; violins, violas, and celli. The work blends traditional South African rhythms of the drumming culture with elements of Western harmony and form in contrasting textures of homophony, polyphony and antiphony. “Madiba 46664” utilizes Mandela’s prison number, birthdate, and age (at the time the composition process began in 2013) for the initial generation of meter, rhythm, harmony, melody, and form. The work also shares intercultural concepts that can be seen in the works of three contemporary African composers, South Africans Jeanne Zaidel-Rudolph and Andile Khumalo, and Nigerian Ayo Oluranti.

Each section represents a period of Mandela’s life as a freedom fighter, a prisoner, and a president. The inspiration stems from the composer’s discussions with Mandela soon after his release from prison and prior to his presidency. These lively discussions pertained to the state of traditional music in then apartheid South Africa and led to this creation. The conversations also played a role in the creative process.

DEDICATION

I dedicate this piece to the many people whom have supported me along the long road that has brought me to this moment. In South Africa, my mother, Jeannette, who from the day I was born, taught me the importance of discipline, adventure, and self-respect and who modeled integrity and dignity in the face of immense adversity. To my sisters, Angulla and Edith; brothers, Thomas and Elias (rest in peace), and father, Philip Wilson (rest in peace) who taught me how to face the world. To my wife, Deborah, and children, Tendai, Arabi, and Selassie, who have supported me every step of the way, believing in my ability to accomplish what at times seemed impossible. Finally, to my many mentors within academia and society, who have believed in my abilities and supported my vision for creating intercultural music.

ACKNOWLEDGMENTS

I would like to acknowledge the influence of the many South African composers/performers that have inspired me over the years with their examples of the power of music in the face of adversity. Also, to my composition teachers; Drs. Roshanne Etezady, Glenn Hackbarth, Jody Rockmaker, and Rodney Rogers who have contributed their insight into how to hone my compositional skills: first and foremost among these is my doctoral chairperson, Dr. James DeMars, who not only paved the way for exposing intercultural music, but saw in me the potential to continue this genre in my own manner and whose faith in me has been unwavering. Thank you also to Dr. Jere Humphreys for validating my views on the immense importance of maintaining a strong concern for the “audience” and helping me to clarify my intention behind the vision for my music. I also wish to thank my professors at Central Michigan University, Drs. Keith Clifton, David R. Gillingham, Alan Gumm, Scott Harding, Nina Nash-Robertson, and Daniel Steele, for providing me with the opportunity to grow as a composer, researcher, and teacher.

To South Africa, I would like to extend my gratitude to Bruce Miller for believing in me as a youth and providing guidance in an era when it was dangerous to do. To America, I would like to thank Drs. Ahdev Kuppusamy and Taro Kaibara for keeping me healthy through a difficult health phase of my life. Also, thank you to Vusi Shibambo and Connie Avery for your support and warm friendship. This dissertation would not have been possible without the assistance of my friend, Dr. Elliot Sneider. Finally, I would like to acknowledge the person who inspired this composition, Nelson Mandela; who, through our conversations, revealed the meaning of humility, dignity and wisdom, who expressed his enjoyment of my music and inspired me to pursue big dreams. Madiba, rest in peace.

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C. Sipho Mabingani

Madiba
46664

INSTRUMENTATION

Flute [1-3]

Oboe [1-2]

B-flat Clarinet [1-2]

Bassoon [1-3]

Percussion [vibraphone, percussion 1, and percussion 2]

Piano

Violin [4-8]

Viola [3-6]

Cello [2-3]

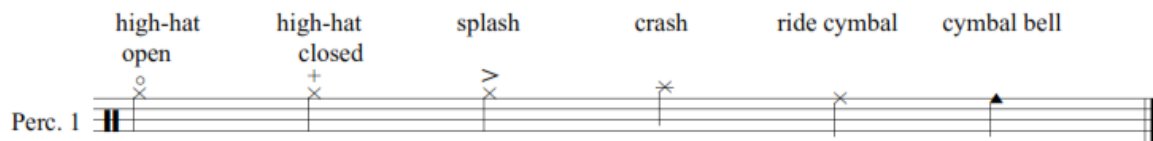
Percussion 1 & 2 set-up and vibraphone

Percussion 1

- High-hat (14")
- 1 to 2 crash cymbals of varying sizes (14/16 or 15/17)
- 1 to 2 splash cymbals of varying sizes (10/12 or 11/13)
- 1 ride cymbal (20" or 21")

All cymbals are to be on cymbal stands

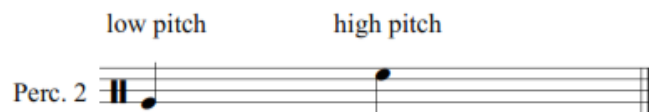
percussion map



Percussion 2

- High-hat (shared with percussion 1)
- Woodblocks or similar wooden sounding instrument

percussion map



Vibraphone – use soft yarn

Transposed Score

Madiba

46664

C. Sipho Mabingani

Moderato ♩ = 66

fluttermongue (♩ = ♩ always) (whistle-tone)

Flute *mp* *mf*

Oboe *mp*

Clarinet in B \flat

Bassoon

Vibraphone *mf* motor off

Percussion 1 cymbal & high-hat (soft yarn) high-hat l.v. *mp*

Percussion 2 woodblocks and high-hat

Piano

Violins **Moderato** ♩ = 66

Violas

Cellos Scordatura (re-tune G string to A-flat) Solo (♭) senza vib. *mp* *pp* sul ponticello

4

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

mp

f

woodblocks

6

9

3

10 A

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

pp

p

mp

lively

re-tune to G

6

6

8^{vb}

13

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

f

mp

p

p

f

mp

mp

Tutti

mp

8

9

32

Fl. *f*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf* *mp*

Vib.

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Pno.

Vln. *mf* *mp*

Vla. *mf*

Vlc. *mf* *Tutti*

13

37

Fl. *mp* *mf*

Ob.

B♭ Cl.

Bsn. *f*

Vib.

Perc. 1

Perc. 2

Pno. *mf* *f* *8va* l.v.

Vln.

Vla.

Vlc. *f*

39

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Vib. *f*

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc. *V*

42

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

f

p

mf

p

mf

p

mf

p

17

18

C

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

agitated

mp *pp* *mf* *p*

20

54

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

mf

f

f

mp

mf

Detailed description of the musical score: The score is for measures 54 and 55. The key signature is one flat (B-flat). The time signature changes from 3/8 to 6/4 between measures. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). In measure 54, all instruments are silent. In measure 55, Percussion 1 plays a series of eighth notes with a 'mf' dynamic. Percussion 2 plays a series of eighth notes with a 'mf' dynamic. Violin (Vln.) plays a series of eighth notes with a 'f' dynamic. Viola (Vla.) plays a series of eighth notes with a 'f' dynamic. Violoncello (Vlc.) plays a series of eighth notes with a 'mf' dynamic. The rest of the orchestra is silent.

56

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

mp

Perc. 2

mp

Pno.

f

mf

9

3

6

Vln.

Vla.

Vlc.

57

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

loco

mp

mf

pp

mf

pizz.

pizz.

mf

mf

8^{vb}

6

E

63

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

71

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Vib. *mp* *mf* *p*

Perc. 1

Perc. 2 *p*

Pno.

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Moderato ♩ = 96

74

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

B♭ Cl. *f* *mp* *mf*

Bsn. *f* *mp* *mf*

Vib. *f*

Perc. 1 cymbal *sfz*

Perc. 2 *sfz*

Pno. *f* *mp* *mf* *ff*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

F

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib.

Perc. 1

Perc. 2

Pno.

Vln. *mf*

Vla. *mf*

Vlc. *mf*

81

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

G

mf *Reo.*

p *f*

mf

f *Reo.*

fp *sul ponticello*

f

f

motor on

l.v.

85 H

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

85 86 87 88

89 Solo *espress.*

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Vib. *mf*

Perc. 1

Perc. 2 high-hat *mp*

Pno. loco

Vln.

Vla.

Vlc.

33

34

97 J Tutti

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Vib. *f*

Perc. 1 high-hat *fp* *mf*

Perc. 2 woodblocks *mf*

Pno. *f*

Vln. Div. *mf*

Vla. *mf*

Vlc. *mf*

100

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

ff

mf

mf

p

mf

ff

mf

mf

p

mf

p

mf

Unis.

Div.

104

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf *p*

107

Fl. *ff* *mf* *mf*

Ob. *ff* *mf* *mf*

B♭ Cl. *ff* *mf* *mf*

Bsn. *ff* *mf* *mf*

Vib.

Perc. 1 *mf* *mf* *mf*

Perc. 2 *mp* *mp* *mp*

Pno. *f* *mf* *mf*

Unis. Vln. *f* *mp* *mp*

Vla. *f* *mp* *mp*

Vlc. *f* *mp* *mp*

K

39

114

L

♩ = 66

Fl.
Ob.
B♭ Cl.
Bsn.

Vib.
Perc. 1
Perc. 2

Pno.

Vln. Div.
Vla.
Vcl.

Fl. *mf* *ff*
 Ob. *mf* *ff*
 B♭ Cl. *mf* *ff*
 Bsn. *mf* *ff* *f*
 Vib. *p* *f* l.v.
 Perc. 1 *mf* *ff*
 Perc. 2 *mf* *ff*
 Pno. *ff* *p*
 Vln. Div. *mf* *ff* Unis. *mf*
 Vla. *mf* *ff* *mf*
 Vcl. *mf* *ff* *mf*

41

122

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mf

f

3

5/4

Detailed description: This page of a musical score covers measures 122, 123, and 124 in 5/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). Percussion includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The Piano (Pno.) part is present but contains only rests. In measure 122, the Flute plays a triplet of eighth notes. The Oboe and Bassoon enter in measure 123 with a melody marked *mf*, featuring triplet eighth notes. The Violin plays a melody marked *f* with a triplet eighth note. The Viola and Violoncello also play triplet eighth notes marked *f*. The score concludes in measure 124 with various melodic continuations and rests.

43

127

Fl. *ff* *f*

Ob. *mf* *mf*

B♭ Cl. *ff*

Bsn. *mf*

Vib. *ff*

Perc. 1 high-hat *f* *mp*

Perc. 2 *mp*

Pno. *ff* *loco* *f* *8va* *8vb*

Vln. *f*

Vla. *f*

Vlc. *f*

129 *rit.*

Fl. *mp*

Ob. *mp* *p*

B♭ Cl. *mf* *mp* *p*

Bsn. *mp*

Vib. *mp*

Perc. 1 *pp* *f*

Perc. 2 *pp*

Pno. *mp* *p* *8^{va}* *8^{vb}* *l.v.*

Vln. *rit.* *mp* *f* *pizz.*

Vla. *mp* *f* *pizz.*

Vlc. *mp* *f* *pizz.*

N *a tempo*

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

cymbal

cymbal & high-hat

p

f

Perc. 2

f

p

f

mp

Pno.

a tempo

Vln.

Vla.

Vlc.

Detailed description of the musical score: The score is for measures 1, 2, and 3 of a section labeled 'N' at 'a tempo'. The woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon) and the string section (Violin, Viola, Violoncello) are currently silent, indicated by whole rests. The vibraphone also has whole rests. Percussion 1 is active, playing a cymbal pattern in measure 1 (marked *f*), a cymbal & high-hat pattern in measure 2 (marked *p*), and a cymbal & high-hat pattern in measure 3 (marked *f*). Percussion 2 plays a complex rhythmic pattern throughout, with dynamics *f* in measure 1, *p* in measure 2, *f* in measure 3, and *mp* in measure 4. The piano part is silent.

135

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp *f* *mp*

f

mf

mf

0

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

arco sul tasto

mp

arco sul ponticello

p

arco

f

140

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

mf *mp* *p*

Vln.

Vla.

Vlc.

(whistle-tone)
8^{va}

141

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Vib. *p*

Perc. 1

Perc. 2

Pno. *f* 8^{vb}

Vln.

Vla.

Vlc.

Detailed description of the musical score: The score is for measures 141 to 146. The Flute part (Fl.) has a whistle-tone sequence starting at measure 141, marked with a circled 'X' and a dynamic of 'f'. The Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.) parts have rests. The Vibraphone (Vib.) part has a melodic line starting at measure 141, marked with a dynamic of 'p'. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts have rests. The Piano (Pno.) part has a bass line starting at measure 141, marked with a dynamic of 'f' and an 8va marking. The Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts have long, sustained notes across the measures.

142

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

fluttertongue

mf

mp

mf

3

Pluck string

ff

143

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

p

mp

mp

mf

sul ponticello

sul tasto

145

Fl.

Ob.

B \flat Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

mf

p

pp

Detailed description of the musical score: The score is for measures 145 and 146 of a piece. The key signature has one flat (B-flat), and the time signature is 4/4. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with slurs. The Flute starts with a sixteenth-note run, followed by a half note, a quarter note, and a half note. The Oboe enters in measure 145 with a half note, followed by a quarter note, a half note, and a half note. Both instruments have a dynamic marking of *mp* (mezzo-piano). The B-flat Clarinet (B \flat Cl.) and Bassoon (Bsn.) parts are silent, indicated by a whole rest. The Vibraphone (Vib.) part is also silent. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts are silent. The Piano (Pno.) part is silent. The Violin (Vln.) part has a sustained chord with a dynamic marking of *mf* (mezzo-forte). The Viola (Vla.) part has a sustained chord with a dynamic marking of *pp* (pianissimo). The Violoncello (Vlc.) part has a sustained chord with a dynamic marking of *pp*. The score is written for two systems, with measures 145 and 146 shown.

Moderato ♩ = 96

147

Fl. *mf* **P** *mf*

Ob. *mf* ⁵ *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib. *mf*

Perc. 1

Perc. 2

Pno.

Vln. *p* *mf* pizz. *mf*

Vla. *p* *mf* pizz. *mf*

Vlc. *mf* *mf*

150

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

154

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Vib.

Perc. 1

Perc. 2

Pno.

Vln. arco *mf*

Vla. arco *mf*

Vlc. arco *mf*

158

Fl.

Ob.

B♭ Cl.

Bsn.

Vib.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

mp

f

mf

p

f

mf

fp

sul ponticello

mf

f

f

f

cymbal

l.v.

BIOGRAPHICAL SKETCH

Born and raised in South Africa during the apartheid era, Collette Sipho Mabingani began his musical journey in Johannesburg as a performer of traditional African music. As he learned the art from an early age, he developed an interest in musical styles of the world, a fascination which afforded him the opportunity to exile to America. Mabingani hold a bachelor of arts degree from Grand Valley State University, Allendale, Michigan and a master of music degree from Central Michigan University, Mount Pleasant, Michigan. For his doctorate degree, he attended Arizona State University where he studied under the tutelage of James DeMars, Roshanne Etezady, Jody Rockmaker, and Rodney Rogers. In music and throughout his travels in the West and Europe, Mabingani has shared the rich traditions of the vast South African cultural landscape through performances, lectures, workshops and presentations. This led to a world-music voice in his compositions, and acts as a vehicle through which marrying different cultural musics promote unity through enriching cultural exchanges.